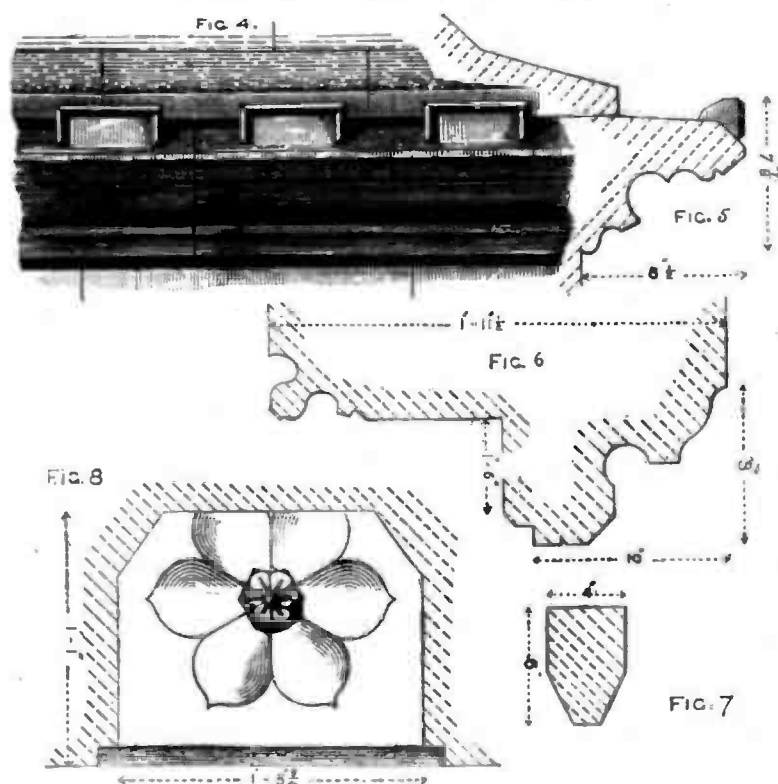


DETAILS,—LEVERINGTON CHURCH.



appearance is eminently picturesque and pleasing; it consists of a nave 95 feet long, and 23 feet 4 inches wide, with a tower at the west end, open to the nave, surmounted by a lofty spire; north and south aisles 16 feet 8 inches, and 17 feet wide respectively; a south porch; a chancel, 44 feet 10 inches in length, and 17 feet 7 inches in width: the south side, divided by three arches from a chapel 30 feet by 20 feet. The style is principally early decorated, with later insertions and additions; there are some remains of stained glass, and the font is highly ornamented and deserving attention. A large number of masons' marks, of two distinct kinds, are to be seen in various parts of the church, one bearing a strong resemblance to an axe or tomahawk, the other a complicated figure of straight lines.

In 1844-5, the church underwent extensive repairs: the south aisle and south side of the nave were rebuilt, some ugly incumbrances in the interior removed, several windows reopened and repaired, a new floor laid down, and the old pews swept away, and replaced by new in better taste, the doors and bench ends being of oak with carved puppy-heads. The total expenditure amounted to about 1,430*l.*, upwards of 1,000*l.* having been raised by rates. The rector, the Rev. J. H. Sparke, in addition to his contribution of 500*l.*, inserted a new east window in the chancel. The contractors for rebuilding the south side of the nave and the south aisle, &c., were Messrs. Royce and Co., of Peterborough; Mr. L. Tomson, of Wisbeach, contracted for the repaving; and to Mr. Swansborough, of the latter place, were intrusted the restoration of a fine decorated window in the chapel, and also the repair of the beautiful south porch.

This porch is lighted by four windows, and has a groined ceiling with sculptured bosses; over this is a parvise, which furnishes the subject of the accompanying illustrations. It is 14 feet 4 inches in length, and 10 feet 1 inch in width. The covering is supported by six arched ribs of stone, placed 2 feet 1 inch apart, and spanning 9 feet 5 inches. Near the south window is a piscina, with a rebate cut in the stonework around it: the shelf has disappeared. The ridge ornament has a light and beautiful effect,

and is in a very perfect state,—an instance of the durability of the Barnack rag, which has been most extensively used in this and adjoining counties from a very early period; and to this circumstance may be attributed the excellent preservation in which most of the churches of this neighbourhood are found,—the tool-marks being still visible in many parts, even in exposed situations. E. S.

Reference.

- Fig. 1.—Section of parvise looking south.
- 2.—Elevation of perforated stone ridge ornament.
- 3.—Section of ditto.
- 4.—Elevation of external cornice.
- 5.—Section of ditto.
- 6.—Section of south window arch.
- 7.—Section of stone rib.
- 8.—Horizontal section of piscina.

FREEMASONS OF THE CHURCH.

FIG. 8.—Sir Walter James, Bart., in the chair. The chairman read an elaborate and able address "On the Nature of Beauty and Province of Taste in the Fine Arts," reviewing the various theories which have been propounded, and offering his own ideas on the subject.

Mr. J. W. Archer exhibited a rubbing from an incised stone discovered in the foundation at the south-west angle of the tower of St. Pancras Church, Somers-town. According to tradition, a church was founded upon this spot at an early period after the introduction of Christianity; and the same indefinite authority rumours that the original edifice was built upon the site of a Roman temple, dedicated to Pan. The more authentic evidence of "Doomsday Book" indicates a church existing there at the time of its compilation; and it is further recorded, that William de Belmeis gave the tithes of its manor, containing four hides of land, and yielding a rent of 20*d.*, to the canons of St. Paul's, which conveyance was confirmed by Bishop Gilbert in 1183.

The edifice is at present undergoing the process of enlargement, for which purpose the tower has been taken down, and that part of the church being comparatively recent, it may

be supposed that the stone in question obtained its place in the foundation at the time of the erection.

The discoverers of this stone supposed it to be the foundation-stone of the building; but on examining it the exhibitor was led to conceive that it was the altar-stone of the old church, from the circumstance that it is decorated in the usual manner of ancient Christian altars, viz., with five crosses,—one large cross in the centre and four of smaller dimensions at the corners,—these being typical of the five wounds of our Lord.

From the crosses not being Gothic, but having circular ends, this stone may be considered a relic of the Norman building, and it seems contemporary with some other fragments which have appeared among the masonry belonging to the Norman period, especially the key-stone of a semicircular arch, with torus moulding, which, from its situation, seems to have belonged to the south porch.

Some fine moulding of the early English character has likewise appeared, and, as if it were in dim allusion to the traditional edifice dedicated to the deity Pan, a Roman tile, 10 inches in length, but fractured in the breadth, was found among the masonry, seeming to shew itself in order that the old church, while producing the progressive evidences of its antiquity, might not lack a vestige of its earliest period, although but in the manner of a brick, to shew how Rome was constructed.

The same gentleman also exhibited a rubbing from a monumental brass of his design and execution, intended to be placed in the family chapel at Landwade, in Cambridgeshire, to which we shall allude more at length next week. The chapel is an appendage to the fine old manor-house of the family of Cotton, now in process of restoration. The chapel was rebuilt by Walter Cotton, Esq., who died in 1445, and contains numerous tombs of the family from an early period.

Mr. Stothard then read a paper "On the Hypocaust and Roman remains recently discovered in Thames-street," concerning which our readers are already informed. The paper was fully illustrated by several views, and led to an interesting discussion. Hopes were expressed that the investigations would be continued, and that the remains discovered would be carefully preserved.

PRODUCTION OF BEAUTIFUL FORMS.

At a meeting of the Society of Arts, on the 26th ult., a letter from Mr. John Dwyer was read, in which he stated that, as the society was investigating the forms of ancient pottery, he begged to present for its acceptance a series of sketches, believing that they might prove of some utility in assisting its researches.

Having observed (he says), that ancient art generally originated through the imitation of natural objects, he was led to infer, as highly probable, that the beautiful outlines of Greek vases emanated from the forms of leaves and fruits (as before illustrated in *THE BUILDER*). The second communication read was from Mr. W. P. Griffith, and accompanied a copy of his work on the Natural System of Architecture. The writer alluded to the work as pointing out the geometrical proportions of the temples of Greece, and as calling attention to the applicability of geometrical design to domestic architecture, and its also affording a ready means of obtaining beautiful patterns for oil-cloths, carpets, &c.

The author then proceeded to point out the improbability of the ancient Greek vases being constructed on any other than pure geometrical principles, as is proved by analysis, and concluded by alluding to the mistaken, but very prevalent notion, that to produce a beautiful building, it is necessary to overload it with meretricious ornament; instead of feeling that the more simple very often the more beautiful the design.

Mr. Varley pointed out a mode which might be used for producing agreeable forms, such as the bodies of the cups exhibited, viz., by taking one quarter of a hyperbola, parabola, or ellipse, according to the outline desired; and by rotating it on its axis at any given angle, it would be made to produce the figure desired: similar simple methods for obtaining the necks and stands for vases were also described.